

# HIT THE LIGHTS

Words and Music by James Hetfield  
and Lars Ulrich

Moderate Rock ♩ = 144

A5 (x0 xx) 5fr. D5 (xx xx) 5fr. G (xx xx) 3fr. E5 (xx xx) 7fr. B5 (xx xx) 7fr. E5 (type 2) (xx xx) 134. A5V (xx xx) 5fr. C5 (xx xx) 3fr.

Intro E5

Fade in *f*

pick slide

Faster ♩ = 160

A5(7) C5 D5 G5 Am7 N.C. A5(7) C5 D5 G5

P.M.-----4

Am7 N.C. Full A5

P.M.-----4

Full

P.M.-----4

P.M.-----4

Am7 N.C. Harm. (8va) A5(7) Rhy. Fig. 1 C5 D5 G5

P.M.-----4

let ring-----4 (Vocal:) Woh. P.M.-----4

Harm.-----4

Am7 N.C. A5(7) C5 D5 G5 Am7 N.C. (end Rhy. Fig. 1)

P.M.-----4

P.M.-----4

P.M.-----4

1st, 2nd, 3rd Verses  
w/Fill 1 2nd time;  
w/Fill 2 3rd time

Rhy.  
Fig. 2

(end Rhy. Fig. 2)

w/Rhy. Fig. 1

1. No life till leath - er. — We're gon - na kick some ass — to - night.  
2,3. See additional lyrics

Got the met - al mad - ness. When our fans start scream - in' it's right. Well al -

right, — yeah. — When we start to rock — we

nev - er — will stop a - gain. — Hit the —

lights. Hit the — lights. —

Fill 1 (end of Interlude I)

8va

Fill 2 (end of Interlude II)



Interlude I  
w/Rhy. Fig. 1  
A5(7)

Am7

Interlude II  
w/Rhy. Fig. 1

A5(7)

10

β. A5 C5 G5 A5 G

lights. Hit the lights.

N.C.(A5) C5 N.C.(A5) D5 N.C.(A5) C5

Guitar solo

N.C. Riff A Play 4 times

Rhy. Fig. 3

B5 D5 B5 E5 (type 2)

\*w/Wah

Full P Full P Full P Full P Full P Full P Full P Full P

(end Rhy. Fig. 3)

B5 D5

\*\* = open (bass)  
+ = closed (treble)

w/Riff B

N.C.

Full

sl.

w/Rhy. Fig. 3

B5 D5

5

Riff B



w/Riff B  
N.C.  
*8va*

w/Rhy. Fig. 3  
B5

D5

B5

E5(type 2)

The musical score consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 7/8. It contains six measures of music. Above the first measure is the instruction "w/Riff B N.C. 8va". Above the second measure is "w/Rhy. Fig. 3 B5". Above the third measure is "D5". Above the fourth measure is "B5". Above the fifth measure is "E5(type 2)". The notes are connected by slurs and labeled with dynamics: "Full", "1/2", "P", and "Full". The bottom staff shows fret numbers for each note: 17, 16, 17, 16, 17, 16, 17, 14, 16, 14, 22, 22, 21, 24, 19, 22, 19, 22, 19, 22, 19, 21, 19, 22, 19, 21, 19, 21, 19, 21, 19.

\*Vibrato on lower note only.

B5  
8va

DS

w/Riff B  
N.C.

w/Rhy. Fig. 3  
B5

DS

Full Full 1½

H P

\*TP TP P TP P TP P TP P TP P TP P TP P TP P

3 3 3 3 3 3 3 3

P.M.-----4

vib. w/bar

Full Full 1½

H P

\*TP TP P TP P TP P TP P TP P TP P TP P TP P

17 14 17 14 12 17 14 12 17 14 12 17 14 12 17 14 12 17 14

19 21 19 21 19 17 17 19 17 16 17 21

P

sl.

\*Tap with edge of pick throughout.

\*Tap with edge of pick throughout.

B5  
 8va  
 E5 (type 2)  
 B5  
 D5  
 w/Riff B  
 N.C.

Musical notation for guitar, showing a melody line with various techniques like triplets, slurs, and accents, and a fretboard diagram below it.



w/Rhy. Fig. 3 B5 1/2 Full loco Full 1 1/2 P P P P sl. sl. P H P Full P D5 B5 E5(type 2) B5 D5 8va-----

w/Riff B N.C. 8va----- w/Rhy. Fig. 3 B5 D5 B5 E5(type 2)

B5 D5 w/Riff B N.C. w/Rhy. Fig. 3 D5 8va-----

B5 E5(type 2) B5 D5 w/Riff B N.C. 8va-----

Rhy. Fig. 4 A5v C5 A5v D5 A5v C5 (end Rhy. Fig. 4) 8va-----





# THE FOUR HORSEMEN

Words and Music by James Hetfield,  
Lars Ulrich and Dave Mustaine



Fast Rock ♩ = 204 ( ♩ = ♩ )

Intro Gtrs. 1 & 11

C G5 D5 C5 N.C.(E5) (Gtr. 1 out)

P.M.

Substitute Riff A 2nd time

Gtr. 1

E5 A.H. (8va)

A.H.

P P P

P.M.

A.H. pitch: G#

C5 G5 D5 C5 (Both gtrs.)

N.C.(E5) Rhy. Fig. 1

P.M.

Riff A

3rd time to Coda 1 Play 1st time only

C5 G5 D5 C5 E5 (end Rhy. Fig. 1) Rhy. Fig. 2 D5

P.M.

E5 C5 D5 E5 G5 E5 C5 G5 D5 C5 (end Rhy. Fig. 2)

P.M.



1st, 2nd, 3rd Verses  
w/Rhy. Fig. 2 (2 times)  
E5

1. By the last breath the fourth winds blow, — Bet - ter raise your ears. — The

2,3. See additional lyrics

sound of hooves, knock at your door. — Lock up your wife and chil-dren now. — It's

time to wield the blade. — For now you've got some com - pa - ny. —

**Chorus**  
Rhy. Fig. 3 E5(type 2)

Horse-men are draw-ing near - er. — On leath-er steeds, they ride. —

(end Rhy. Fig. 3)

They've come to take your life. —

w/Rhy. Fig. 3 E5(type 2)

On through the dead — of night — with the Four Horse-men ride. —

B5 C5 B5 G5 w/Rhy. Fig. 1 N.C.(E5)

or choose your fate and die! —

Oh, yeah, yeah! —

2nd time D.S. al Coda I  
3rd time to Coda II

**Coda I**  
E5 Gtr. I & II

N.C.(E5)

Play 7 times

3 F5 E5

P.M.





Guitar solo I  
w/Rhy. Fig. 6 (Gtr. I only) (7½ times)

Slower ♩ = 90  
E5 Rhy. Fig. 6 Dsus2 Cmaj7 B7sus4 (end Rhy. Fig. 6) Gtr. I Play 4 times II E5 Full Pull Dsus2 Full Pull Cmaj7 8va Full B7sus4 1/4 loco sl. sl.

*mf* let ring-----4sim.

E5 Dsus2 Cmaj7 B7sus4 E5 Dsus2

Cmaj7 Full B7sus4 E5 Dsus2 Cmaj7 8va B7sus4

E5 8va Gtr. Full II Dsus2 Cmaj7 B7sus4

8va Gtr. Full III loco

The first system of musical notation consists of a treble clef staff and a bass clef staff. The treble staff begins with the word "loco" and contains a melodic line with notes and rests. Above the staff, there are markings "Full" and "P" with a slur over them, and "H P" with a slur over them. The bass staff contains a sequence of numbers: 9, 7, 9, 7, 9, (9), 7, 9, 7, 9, 7, 10, 9, 7, 9, 7, 7, 9. Above the bass staff, there are markings "Full" and "P" with a slur over them, and "H P" with a slur over them. The system ends with a double bar line.



\*Gtr. I: Depress bar after pull-off.  
Gtr. II: Depress bar on first beat.  
\*\*Gtr. I indicated to right of slash in TAB.

D.S. (tempo *l*) al Coda II

\*Can be approximated by steadily lowering pitch of open low E string w/bar.

Play 4 times  
F5

F5 E5  
844-4-44

FS ES

FS

The musical score for 'The Rose Tree' is presented on two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains six measures of music, each featuring a triplet of eighth notes followed by a quarter note. The notes are G4, A4, B4, and C5. Above the first measure, the notes are labeled 'p' (piano) and 'Full' (forte). This pattern of 'p' and 'Full' is repeated above each of the six measures. The bottom staff is in bass clef and contains six measures of music, each featuring a triplet of eighth notes followed by a quarter note. The notes are G3, F3, E3, and D3. Above the first measure, the notes are labeled 'p' and 'Full'. This pattern is repeated above each of the six measures. The score is divided into two systems by a double bar line. The first system contains the first three measures, and the second system contains the last three measures. The title 'The Rose Tree' is written in a decorative font at the top center of the page.

The musical score for 'The Rose Tree' is presented on three staves. The top staff is a treble clef with a key signature of one sharp (F#). It begins with a treble clef and a key signature of one sharp (F#). The first staff contains the melody, starting with a treble clef and a key signature of one sharp (F#). The second staff is a bass clef with a key signature of one sharp (F#). The third staff is a bass clef with a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics 'The Rose Tree' are written below the staves, aligned with the melody. The score is divided into measures by vertical bar lines. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The third staff has a bass clef and a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics 'The Rose Tree' are written below the staves, aligned with the melody. The score is divided into measures by vertical bar lines.

The musical score for 'The Rose Tree' is presented in two systems. The first system is divided into three sections: 'FSES' (Fingering, Scale, and Embellishment), 'N.C.(E5)' (No Chords, E5), and 'FS' (Fingering and Scale). The second system is also divided into three sections: 'FSES', 'N.C.(E5)', and 'FS'. The score includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written on a single staff, and the bass line is written on a single staff. The score includes various musical notations such as slurs, ties, and dynamic markings (p, sl, A.H., Full, 1/2). The first system ends with a double bar line, and the second system continues the melody and bass line.

N.C.(E5) FS E5 N.C.(E5)

8va-----

15 12 14 12 12 15 12 14 12 12 15 12 14 12 12 15 12 14 12 11 15 19 12 15 12 19 15 12 19 15 12 19 15 12





# MOTORBREATH

Words and Music by James Hetfield

Fast Rock ♩ = 180



Intro  
Gtr. I & II  
(Drums) 3

A5 A#5 B5 N.C.(G5)

First system of musical notation for the Intro, featuring a guitar staff with a treble clef and a bass staff with a bass clef. The guitar staff contains a melodic line with a triplet of eighth notes. The bass staff contains a rhythmic line with a triplet of eighth notes. Dynamics include *f* and *mf*. A *P.M.* (pedal point) line is indicated.

(A5) (F#5) (G5) (A5) (B5)

Second system of musical notation, continuing the melodic and rhythmic lines from the first system.

(G5) (A5) (F#5)

Third system of musical notation, continuing the melodic and rhythmic lines.

B5 A5 (end Rhy. Fig. 1)  
Rhy. Fig. 1 B5 A5 G5 F#5 G5 F#5 A5 G5 A5 G5 F#5 N.C.(E5)F#5 A5

Fourth system of musical notation, featuring a melodic line with a triplet of eighth notes and a rhythmic line with a triplet of eighth notes. Dynamics include *f* and *P.M.*

1st, 2nd, 3rd Verses  
w/Rhy. Fig. 1 (2 times)

B5 A5 B5 A5 G5 F#5 G5 F#5 A5 G5 A5 G5 F#5 N.C.(E5)F#5 A5

Fifth system of musical notation, featuring a melodic line with a triplet of eighth notes and a rhythmic line with a triplet of eighth notes.

1. Liv - ing and dy - ing, laugh - ing and cry - ing. Once you have seen it you'll nev - er be the same.  
2,3. See additional lyrics

B5 A5 B5 A5 G5 F#5 G5 F#5 A5 G5 A5 G5 F#5 N.C.(E5)F#5 A5

Sixth system of musical notation, featuring a melodic line with a triplet of eighth notes and a rhythmic line with a triplet of eighth notes.

Life in the fast lane is just how it seems. Hard and it's heav - y, it's dirt - y and mean.



B5 A B5 A B5 A B5 **Chorus** G5 D5 B5 F#5

Mo-tor - breath... It's how I live my life.

G5 E5 F#5 B5 G5

I can't take it an-y-where way. Mo - tor - breath... The

D5 B5 F#5 G5 E5 F#5 *3rd time to Code*

sign of liv - ing fast... It is go-ing to take your breath a - way.

N.C.

Riff A

*mf* P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

(end Riff A) w Riff A

4

P.M. P.M. P.M. P.M.

Guitar solo 1

C#5

Gtr III

\*w/ Wah

G#5

C15

Full P Full P Full P Full P

\*o = open (bass)  
\* = closed (treble)

\*\*Leave Wah on throughout solo.

Rhy. Fig. 2 (Gtrs. I & II)

P.M. P.M. P.M. P.M.

w/Rhy, Fig. 2 (1st 3 bars only)  
C#5

The musical score is written in treble and bass staves. It begins with a key signature of one sharp (F#) and a 2/4 time signature. The first system includes a treble staff with a melodic line and a bass staff with a rhythmic pattern. The second system continues the melodic line and includes a 'Guitar solo II' section. The third system includes a 'Coda' section and a 'D.S. al Coda' instruction. The score is divided into measures with bar lines and includes a 'D.S. al Coda' instruction.



Sheet music for guitar, featuring multiple systems of notation including standard staff notation and fretboard diagrams. The music is written in G major (one sharp) and 4/4 time. Chords indicated include C#5, G#5, and C#5. Fingering and technique markings such as "Full", "P", "H P", "1/2", and "3" are present. The fretboard diagrams show specific fret numbers (e.g., 9, 12, 16, 19, 21) and include a section labeled "w/Fill 1".

Fill 1 (Gtr. IV) *steady gliss.*

w/Flanger *pick slide*

#### Additional Lyrics

2. Don't stop for nothin', it's full speed or nothin'.  
I'm takin' down you know whatever's in my way.  
Getting your kicks as you're shooting the line.  
Sending the shivers up and down my spine. *(To Chorus)*
3. Those people who tell you not to take chances,  
They are all missing on what life's about.  
You only live once so take hold of the chance.  
Don't end up like others, same song and dance. *(To Chorus)*

## JUMP IN THE FIRE

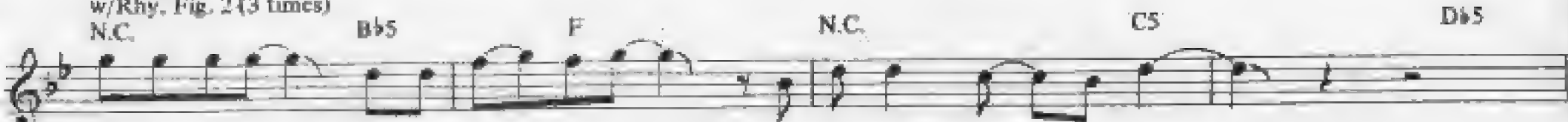
Moderate Rock ♩ = 176

**Words and Music by James Hetfield,  
Lars Ulrich and Dave Mustaine**

[illegible]



1st Verse  
w/Rhy. Fig. 2 (3 times)  
N.C.



Down in the depths of my fire - y home, the sum-mons bell will chime.



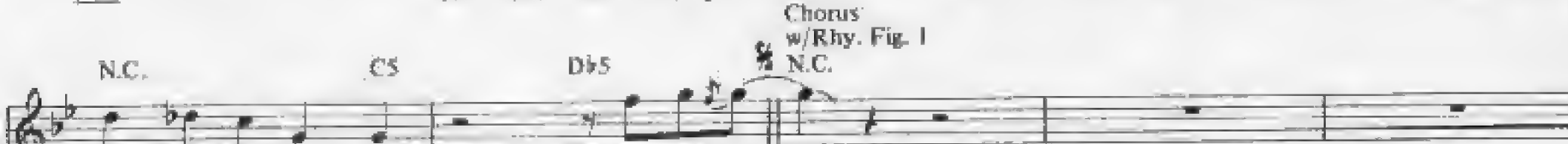
Tempt - ing you and all the earth to join our sin - ful kind. There's a



job to be done and I'm the one, you peo - ple make me do it.



Now it's time for your fate and I won't hes - i - tate to pull you

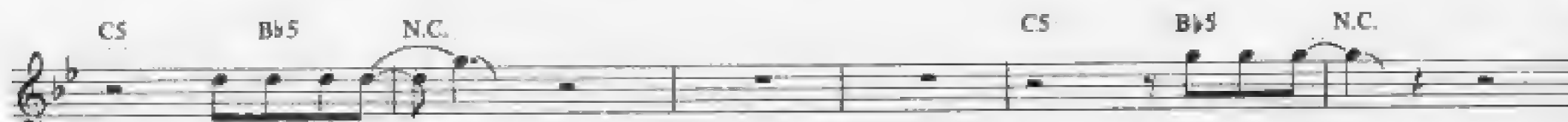


down in - to this pit. So come on!



Rhy. Fig. 2A

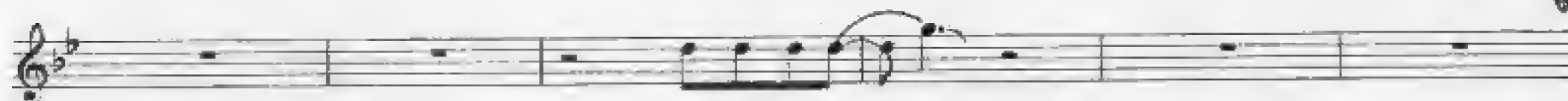
P.M.



Jump in the fire!

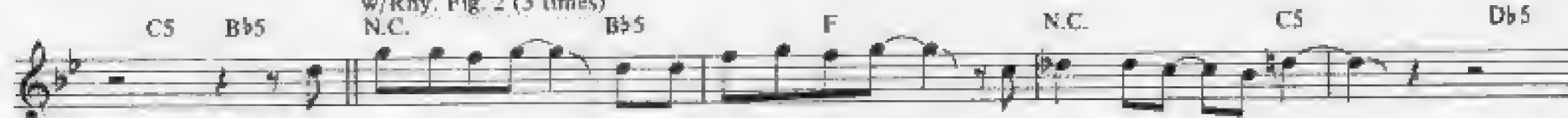
So come on!

2nd time to Coda I;  
3rd time to Coda II



Jump in the fire!

2nd Verse  
w/Rhy. Fig. 2 (3 times)  
N.C.



With Hell in my eyes and with death in my veins the end is clos - ing in.



Feed - ing on the minds of men and from their souls with - in My dis -

N.C. Bb5 F N.C. C5 D#5

ci - ple all shout, to search you out, and they al - ways shall o - bey. Fol - low

w/Rhy. Fig. 2 (1st 2 bars only)  
N.C. Bb5

w/Rhy. Fig. 2A  
N.C. C5

D.S. at Coda  
D#5

me now, my child, not the meek or the mild, but do just as I say. So come on!

Coda I

Interlude

C5 Bb5 Rhy. Fig. 3 Ab5 Bb5 G5

(end Rhy. Fig. 3) w/Rhy. Fig. 3 (2 times)  
F5 G5 Bb5

Gtr. II

Ab5 Bb5

G5 F5 G5 Bb5

Ab5 Bb5 G5 F5 G5

Guitar solo  
w/Rhy. Fig. 3 (4 times)  
Bb5 p p

Ab5 Bb5 G5

F5 G5



This page of musical notation for guitar is divided into four systems, each with a treble and bass staff. The notation includes various chords, dynamics, and techniques.

- System 1:** Treble staff starts with a **Bb5** chord, followed by a **Full** chord. The bass staff has a **Full** chord. The system ends with a **G5** chord and a **1/4** note.
- System 2:** Treble staff starts with a **F5** chord, followed by a **G5** chord. The bass staff has a **Full** chord. The system ends with a **Bb5** chord and a **1/4** note.
- System 3:** Treble staff starts with a **G5** chord, followed by a **F5** chord. The bass staff has a **Full** chord. The system ends with a **Bb5** chord and a **1/2** note.
- System 4:** Treble staff starts with a **Ab5** chord, followed by a **Bb5** chord. The bass staff has a **Full** chord. The system ends with a **G5** chord and a **1/2** note.

The notation includes various dynamics such as **p** (piano), **sl** (sustained), **Full** (full), and **P.M.** (piano mezzo). It also includes techniques like **1/4** and **1/2** notes, and a final wavy line indicating a sustained sound.

3rd Verse  
w/Rhy. Fig. 2 (3 times)  
N.C.

Bb5 F5 N.C. C5 Db5

Jump by your will — or be tak-en by force, — I'll get you ei-ther way. —

*sf.*

*sf.*





[illegible]

N.C. Bb5 F N.C. C5

8va

Bb5 N.C. Bb5 F

8va

Begin fade

N.C. C5 Db5 N.C. Bb5

8va

F N.C. C5 Db5

8va

N.C. Bb5 N.C. C5

8va

Fade out



# WHIPLASH

**Words and Music by James Hetfield  
and Lars Ulrich**

E5   A5   Ab5   G5   D5   Db5   C5   A5 (type 2)   Ab5 IV   G5 III   B5   E5 (type 2)   F#5

Moderate Rock ♩ = 168

Slower ♩ = 160

Intro Gtrs. 1&11

E5 3 E5 Play 3 times E5

Gtr. II E5  
Gtr. I

*f* *let fade*

T									
A	9	9	0	9	9	0	9	7	(7)
B	9	9	0	9	9	0	8	5	(5)
	7	7	7	7	7	7	7		

[illegible]

A musical score for the song 'The Rose Tree'. It consists of two staves. The top staff is for the vocal melody, written in treble clef with a key signature of one flat (B-flat). The melody is composed of eighth and sixteenth notes, with some measures containing triplets. The bottom staff is for the piano accompaniment, written in bass clef. It features a simple harmonic accompaniment with chords and single notes. The score is divided into five measures, each with a measure rest in the vocal line. The lyrics 'The Rose Tree' are written below the piano accompaniment.

N.C.(E5)  
(Gtr. II out)  
Gtr. I

(Gtr. II out)  
Gtr. I

Play 3 times

A5 A♭5 N.C.(E5)

*mf* P.M. P P.M.

Play 4 times

Gtr. II

A5 A♭5 G5 E5

Rhy. Fig. 1 (Gtr. I & II)

A5 A♭5 G5 (end Rhy. Fig. 1)

f

P.M.

7 6 5 2 7 6 5

N.C.(E5)  
Rhy. Fig. 2 (Gtrs. I & II)

Play 4 times  
G5  
(end Rhy. Fig. 2)

P.M.-----

1st, 2nd, 3rd, 4th Verses  
w/Rhy. Fig. 2 (4 times)  
w/Fill 1 (4th time only)  
N.C.(E5)

G5 N.C.(E5)

1. Late at night, \_ all sys-tems go, you've come to see \_ the show. We do our best, \_ you're the rest, \_ you  
2.3.4. See additional lyrics

G5 N.C.(E5)

G5

make it real you know. There's a feel - ing deep in - side \_ that drives you fuck - in' mad. A

Chorus  
w/Rhy. Fig. 3 (3 times)

N.C.(E5)

G5

C5

B5

A5

feel - ing of \_ a ham-mer-head, \_ you need it oh \_ so bad. A -

F#5

N.C.(E5)

C5

B5

A5

F#5

N.C.(E5)

dren - a - line starts to flow. You're thrash - ing all a - round. \_

3rd time to Coda I;  
4th time to Coda II

C5

B5

A5

F#5

N.C.(E5)

(Gtrs. out)

Act - ing like a ma - ni - ac... 1.2.3.

Whip - lash! 4.

w/Rhy. Fig. 1 (4 times)  
E5

A5 A#5

G5

1st time, D.S.;  
2nd time, D.S. al Coda I

A5 A#5

G5

Fill 1 (end of Guitar solo)

8va, Full

Rhy. Fig. 3 (Gtrs. I & II)

C5

B5

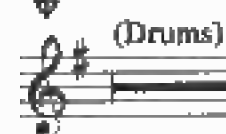
A5

F#5

N.C.(E5)



Coda I



(Drums)

2

D5 D $\flat$ 5 C5 A5(7b4 2) A $\flat$ 5<sup>IV</sup> G5<sup>III</sup>

Interlude  
N.C.(Em7)



Play 4 times

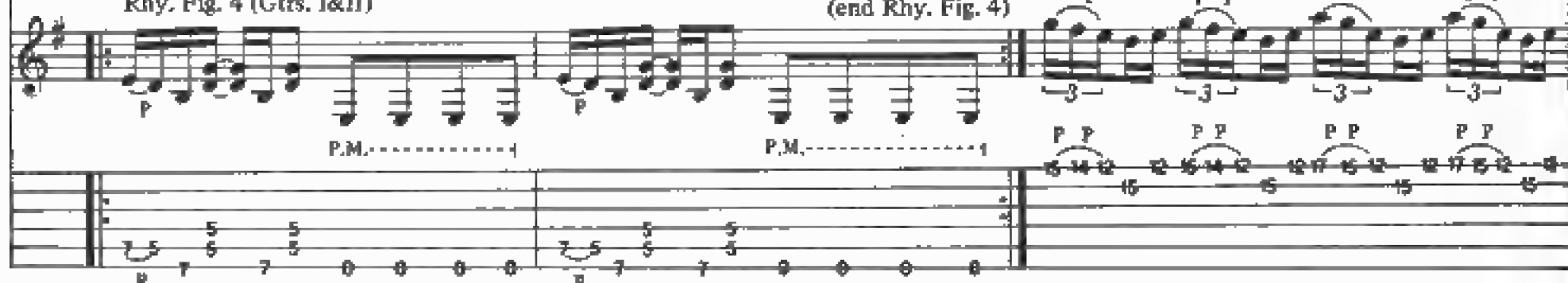
Guitar solo  
w/Rhy. Fig. 4 (8 times)  
N.C.(Em7)

(4th time:) Here we go!

Gtr. III

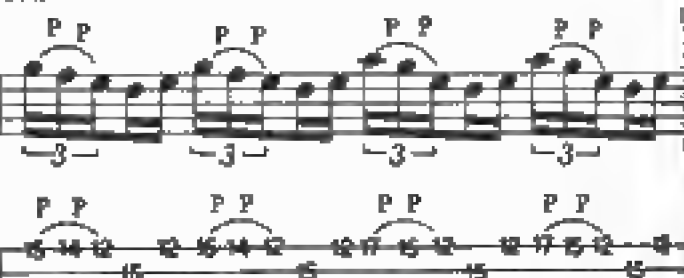
Rhy. Fig. 4 (Gtrs. I&II)

(end Rhy. Fig. 4)



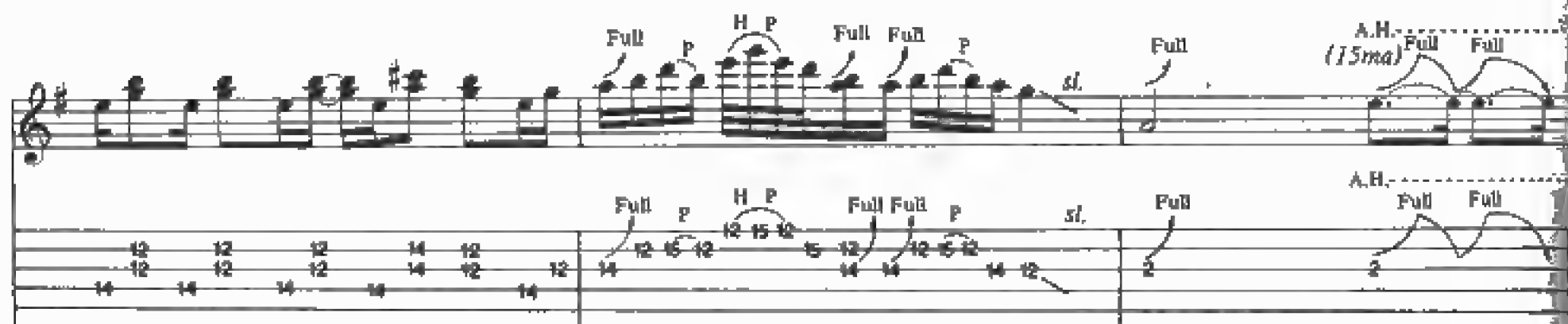
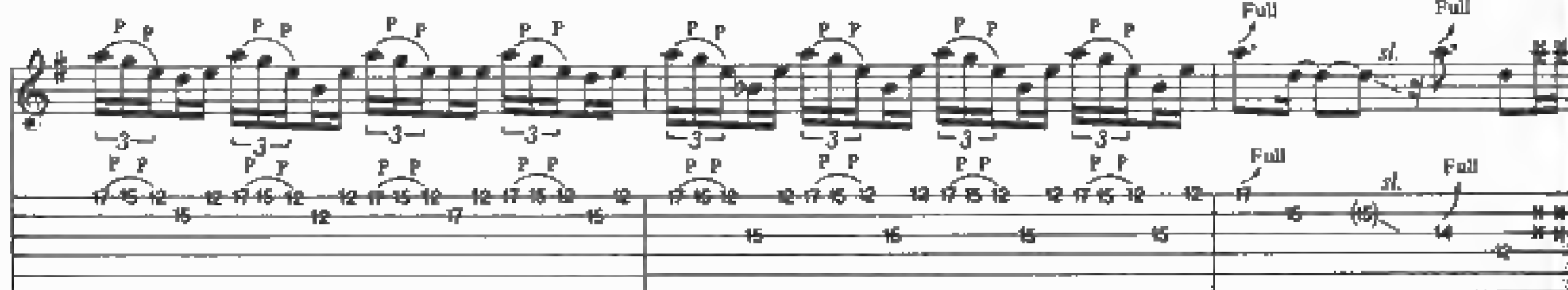
P.M. ....

P.M. ....

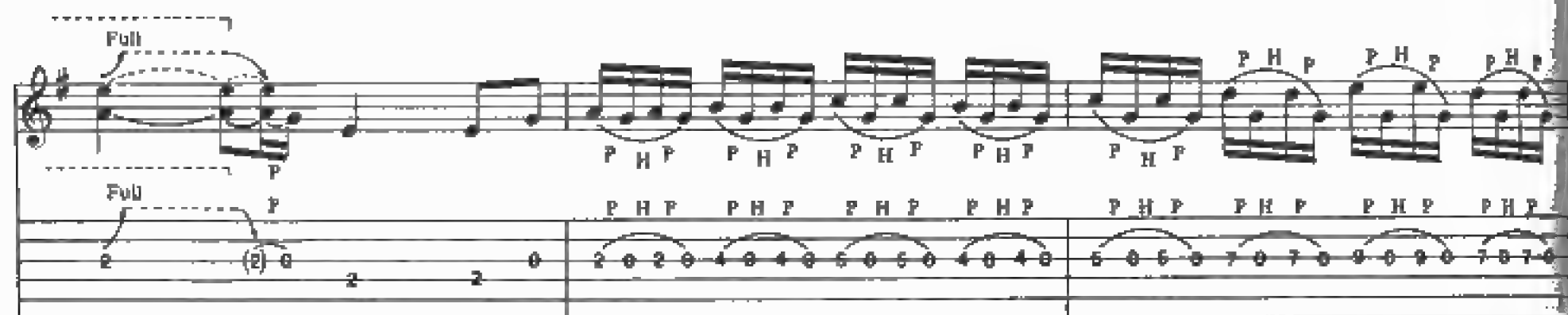


Sva-

loco



A.H. pitches: E



E

First system of musical notation, featuring a treble clef and a key signature of one flat. The notation includes a series of eighth notes with slurs, followed by a measure with a "Full" marking and a 1/2 note. The bottom staff shows a series of eighth notes with slurs, followed by a measure with a "Full" marking and a 1/2 note.

Second system of musical notation, featuring a treble clef and a key signature of one flat. The notation includes a series of eighth notes with slurs, followed by a measure with a "Full" marking and a 1/2 note. The bottom staff shows a series of eighth notes with slurs, followed by a measure with a "Full" marking and a 1/2 note.

Third system of musical notation, featuring a treble clef and a key signature of one flat. The notation includes a series of eighth notes with slurs, followed by a measure with a "Full" marking and a 1/2 note. The bottom staff shows a series of eighth notes with slurs, followed by a measure with a "Full" marking and a 1/2 note.

Fourth system of musical notation, featuring a treble clef and a key signature of one flat. The notation includes a series of eighth notes with slurs, followed by a measure with a "Full" marking and a 1/2 note. The bottom staff shows a series of eighth notes with slurs, followed by a measure with a "Full" marking and a 1/2 note.

Fifth system of musical notation, featuring a treble clef and a key signature of one flat. The notation includes a series of eighth notes with slurs, followed by a measure with a "Full" marking and a 1/2 note. The bottom staff shows a series of eighth notes with slurs, followed by a measure with a "Full" marking and a 1/2 note.



E5

A5 A♭5 G5

8va

E5

8va

A5 A♭5 G5

D.S. al Coda II

Full

Coda II C5

B5 A5 (type 2)

E5 (type 2) F#5 E5 (type 2) F#5 E5 (type 2)

Play 3 times

E5 (type 2) F#5 E5 (type 2) F#5 E5 (type 2)

E5 (type 2) F#5 E5 (type 2) F#5

Wo oh!

#### Additional Lyrics

2. Bang your head against the stage like you never did before.  
Make it ring, make it bleed, make it really sore.  
In a frenzied madness with your leather and your spikes,  
Heads are bobbing around, it's hot as hell tonight. *(To Chorus)*
3. Here on stage the Marshall noise is piercing through your ears.  
It kicks your ass, kicks your face, exploding feeling nears.  
Now's the time to let it rip, to let it fuckin' loose.  
We're gathered here to maim and kill 'cause this is what we choose. *(To Chorus)*
4. Show is through, the metal's gone, it's time to hit the road,  
Another town, another gig, again we will explode.  
Hotel rooms and motorways, life out here is raw.  
But we'll never stop, we'll never quit 'cause we're Metallica. *(To Chorus)*

# PHANTOM LORD

Words and Music by James Hetfield,  
Lars Ulrich and Dave Mustaine



Moderate Rock ♩ = 108

Intro

N.C. Synth; arr. for gtr.

A5 Gtrs. I & II

A5

*p* *f*

B5

B5

Gtr. I

Gtr. II

w/Fill 2 (2nd time only)

*mf* *p* *p*

w/Fill 1 (1st time only)

D5 E5

Rhy. Fig. 1

G5 A5 D5 E5

D5 (end Rhy. Fig. 1)

*p* *p* *f* *p* *p*

w/Rhy. Fig. 1

D5 E5

G5 A5 D5 E5

1st, 2nd, 3rd Verses

\*Play 4 times

Rhy. A5

Fig. 2

\*On D.S. play 2 times.

1. Sound is rip - ping through your ears. The

2.3. See additional lyrics

(end Rhy. Fig. 2)

C5

B5

G5

w/Rhy. Fig. 1 (2 times)

D5 E5

G5 A5 D5 E5

D5

E5

G5 A5

deaf-'ning sound of met-al nears...

Fill 1 (Gtr. I)

Pdbk.

*pick slide*

Fill 2

Gtr. III

(Gtr. III out)

Gtr. I

*pick slide*

D5 E5                      D5                      w/Rhy. Fig. 2                      C5                      B5                      G5  
 Your bod - y's wait - ing for his whips... The taste of leath - er on your lips.

w/Rhy. Fig. 1 (2 times)  
 D5 E5                      G5 A5 D5 E5                      D5                      E5                      G5 A5 D5 E5                      D5

Chorus  
 N.C. A5                      G5                      A5 F#5                      G5 N.C. A5                      G5                      A5 F#5                      G5 N.C. A5                      G5                      A5 F#5                      G5  
 Hear the cry of war. Loud - er than be - fore. With his sword in hand

Rhy. Fig. 3  
 P.M.                      P.M.                      P.M.

N.C. A5                      G5                      F#5                      G5                      F#5                      w/Rhy. Fig. 3                      N.C. A5                      G5                      A5 F#5                      G5 N.C. A5                      G5                      A5 F#5                      G5  
 to con - trol the land. Crush - ing met - al strikes on this fright - 'ning night.

(end Rhy. Fig. 3)  
 P.M.

2nd time to Coda I;  
 3rd time to Coda II  
 N.C. A5                      G5                      A5 F#5                      G5 N.C. A5                      G5                      F#5                      G5 F#5 Gtr. I&II E5  
 Fall on to your knees for the Phan - tom Lord.

Gtr. III

\*Gtr. I only.



[illegible]

⑧ open  
 E G5 F#5 G5  
 Full R Full # C5 B5  
 ⑨ open  
 E G5 F#5 G5 C5 B5  
 Full R Full # C5 B5  
 ⑩ open  
 E G5 F#5 G5 C5 B5  
 Full R Full # C5 B5

④ open  
 E G5 F#5 G5 C5 B5  
 Full Full

Slower ♩ = 66  
 N.C.  
 Gtrs. III&IV

Interlude  
 Gtrs. III&IV (clean electrics) *Play 8 times*  
 Em Em/G F#m7(b9) Fmaj7#11

\*Downstreamed notes indicated to right of slash in TAB.  
 \*\*Vib. refers to Gtrs. III & IV only.

Rhy. Fig. 6 (Gtrs. I & II)

CS      BS      GS

A5	C5	B5 G5
----	----	-------

tree, pick

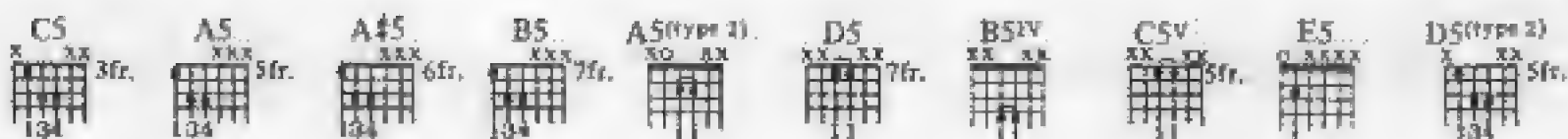
*ready gliss*





# NO REMORSE

Words and Music by James Hetfield  
and Lars Ulrich



Fast Rock ♩ = 188

Intro

Rhy. Fig. 1 (Gtrs. I&II)

E5 F#5 E6 E5 F#5 E6 A5 E5 F#5 E6 E5 F#5 E6 B5 (end Rhy. Fig. 1)

Fast Rock ♩ = 188

Intro

Rhy. Fig. 1 (Gtrs. I&II)

E5 F#5 E6 E5 F#5 E6 A5 E5 F#5 E6 E5 F#5 E6 B5 (end Rhy. Fig. 1)

Fast Rock ♩ = 188

Guitar solo I.

w/Rhy. Fig. 1 (6 times)

E5 F#5

E6

E5 F#5

E6 A5

E5 F#5

E6

Gtr. III Full-

\*w/Wah Full-

E5 F#5 E6 E5 F#5 E6 A5 E5 F#5 E6

++ = closed (treble)  
o = open (bass)

E5 F#5 E6 B5 E5 F#5 E6 E5 F#5 E6 A5

E5 F#5 E6 B5 E5 F#5 E6 E5 F#5 E6 A5

E5 F#5 E6 E5 F#5 E6 B5 E5 F#5 E6

E5 F#5 E6 A5 Full E5 F#5 E6 E5 F#5 E6 B5 E5 F#5 E6 E5 F#5 E6 A5

E5 F#5 E6 E5 F#5 E6 B5 E5 F#5 E6

A.H. (15ma) Full sl.

A.H. Full sl.

A.H. pitches: G#4 D# E E D#

E5 F#5 E6 A5 E5 F#5 E6 E5 F#5 E6 B5

8va Full loco Full 1 1/2 Full Full P

E5 F#5 E6 E5 F#5 E6 A5 E5 F#5 E6 E5 F#5 E6 B5

Full 8va 1/2 Full 1/2 loco Full 1 1/2 Full Full P

w/Rhy. Fig. 1 E5 F#5 E6 E5 F#5 E6 A5 E5 F#5 E6 E5 F#5 E6 B5

sl. (Play 1st time only)

N.C.(E5) Gtr. II Rhy. Fig. 2 (Gtr. I) C5 N.C.(E5) A5 A#5 B5 (end Rhy. Fig. 2)

mf P.M.---4 P.M.---4 P.M.---4 P.M.---4 P.M.---4 P.M.---4 P.M.---4

w/Rhy. Fig. 2 (Gtrs. I & II)  
N.C.(E5)

C5 N.C.(E5)

A5 A#5 B5

1st, 2nd, 3rd Verses  
w/Rhy. Fig. 2 (2 times)  
N.C.(E5)

1. No mer - cy for  
2,3. See additional lyrics

C5 N.C.(E5)

A5 A#5 B5 N.C.(E)

what we're do - ing. No thought to e - ven what we've done. We don't need to

C5 N.C.(E5)

A5 A#5 B5

Pre-chorus  
N.C.  
(Gtrs. out)

feel the sor - row, No re - morse for the help - less one. War with - out end.

(Em7)  
Gtrs. I & II 1/4

1/4

1/4



1/4



Chorus  
w/Rhy. Fig. 3 (3 1/2 times)  
N.C.

a tempo

No re - morse, No re - pent, We don't care what it meant. An - oth - er day,

1. 2. 1st time, D.S. al Coda I;  
2nd time to Coda I;  
3rd time to Coda II

w/Rhy. Fill 1

C5

B5

w/Rhy. Fill 1

C5

B5

an - oth - er death. An - oth - er sor - row, an - oth - er breath. an - oth - er breath.

Rhy. Fig. 3 (Gtrs. I & II)



Rhy. Fill 1 (Gtrs. I & II)

N.C.

C5

B5





Coda 1 N.C.

Play 4 times

Triplet feel (♩ = ♩ = ♩)

N.C.

Rhy. Fig. 4 (Gtrs. I &amp; II)

E5

P.M.

\*Pick scrapes. While left hand mutes strings, edge of pick is used to scrape up and down approximately over middle pickup.

Play 4 times  
D5  
(end Rhy. Fig. 4)

N.C.

D5

N.C.

C5

N.C.

P.M.

P.M.

P.M.

Guitar solo II  
w/Rhy. Fig. 4 (4 times)

N.C. Full

Full

N.C.

Full

Full

Full

Full

D5

N.C.

C5

vib. lower note only

N.C.  
1/2

D5

N.C.  
Full

E5

N.C.

Full

Full

1/2

D5

1/2

Full

Full

Full

Full

Full

1/2

N.C.

C5

N.C.

D5

sl.

sl.

\* Straight 8ths

N.C.

E5

N.C.

D5

P

P

P

P

N.C. P C5 N.C. 1 1/2 D5

N.C. P E5 N.C. P D5

N.C. 8va C5 N.C. D5

w/Rhy. Fig. 4  
N.C. 8va steady gliss.  
E5 N.C. D5 N.C. C5 N.C. D5

Slower ♩ = 152  
Straight eighths feel  
N.C. Gtrs. I & II D5 A5

Coda II  
N.C. (Gtrs. out)  
At - tack!

Gtrs. 1 & II  
Rhy. Fig. 5

Double time feel

A5 (type 2) A

D5 A

B5<sup>IV</sup> A

C5<sup>V</sup> A

B5<sup>IV</sup> C5<sup>V</sup> B5<sup>IV</sup>

Play 4 times (end Rhy. Fig. 5)

Bridge

A5 C5 A5 D5 C5

Bul - lets are fly - ing. Peo - ple are dy - ing.  
war ma - chines go - ing. Blood starts to flow - ing.

Rhy. Fig. 6 (Gtrs. I & II)

P.M. P.M. P.M. P.M.

A5 C5 A5 B5 C5 B5

Mad - ness sur - round - ing. All hell's break - ing loose.  
No mer - cy giv - en to an - y - one here. The

(end Rhy. Fig. 6)

P.M. P.M. P.M.

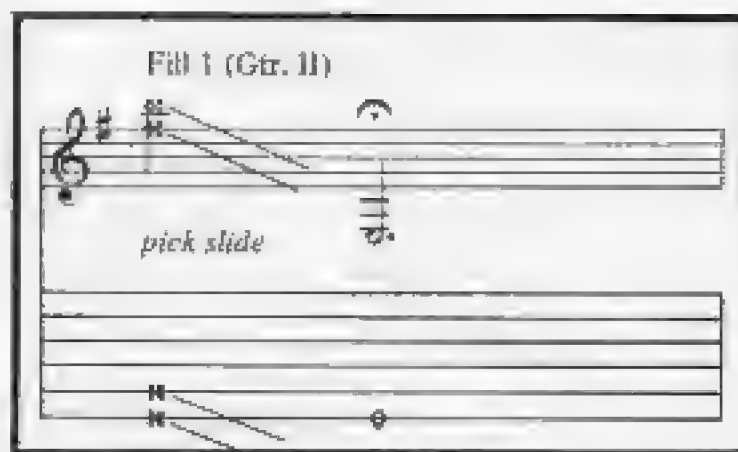
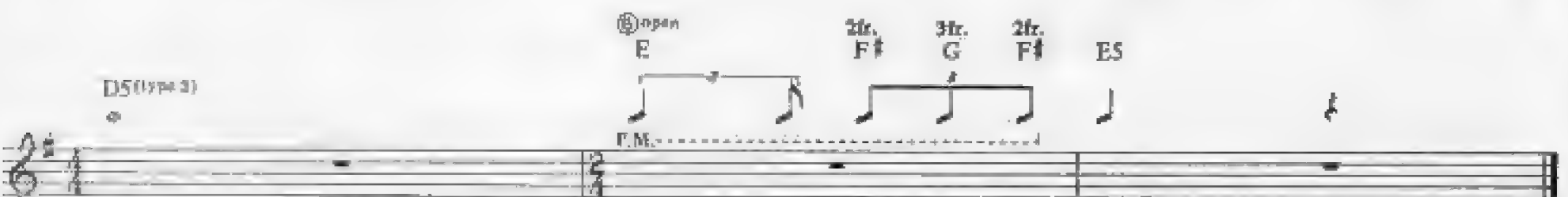
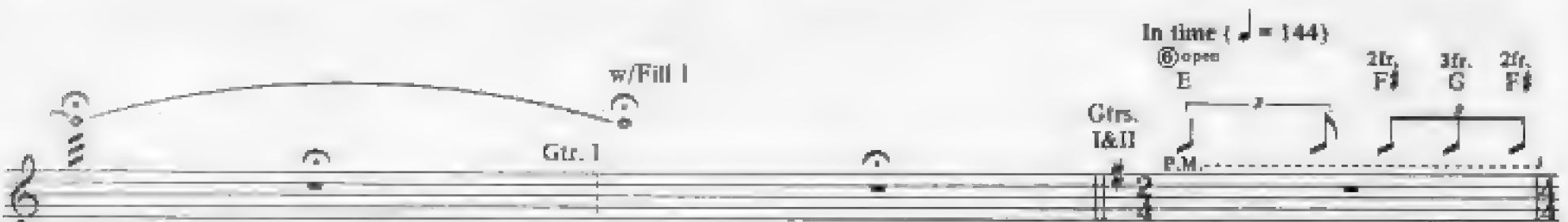
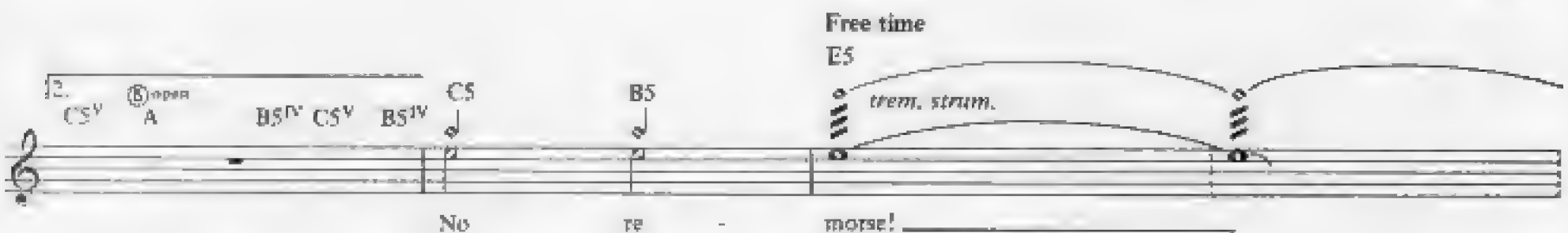
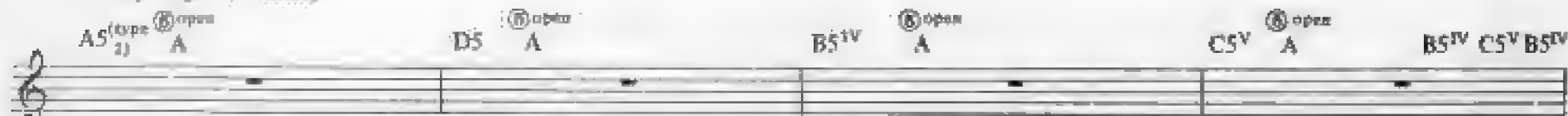
w/Rhy. Fig. 6

A5 C5 A5 D5 C5 A5 C5 A5 B5 C5 B5

Sol - diers are bound - ing. Bod - ies are mount - ing. Can - nons are shout - ing to take their a - buse...  
fu - ri - ous fight - ing. Swords are like light - 'ning. It all be - comes fright - 'ning. You know death is near...



w/Rhy. Fig. 5 (2 times)

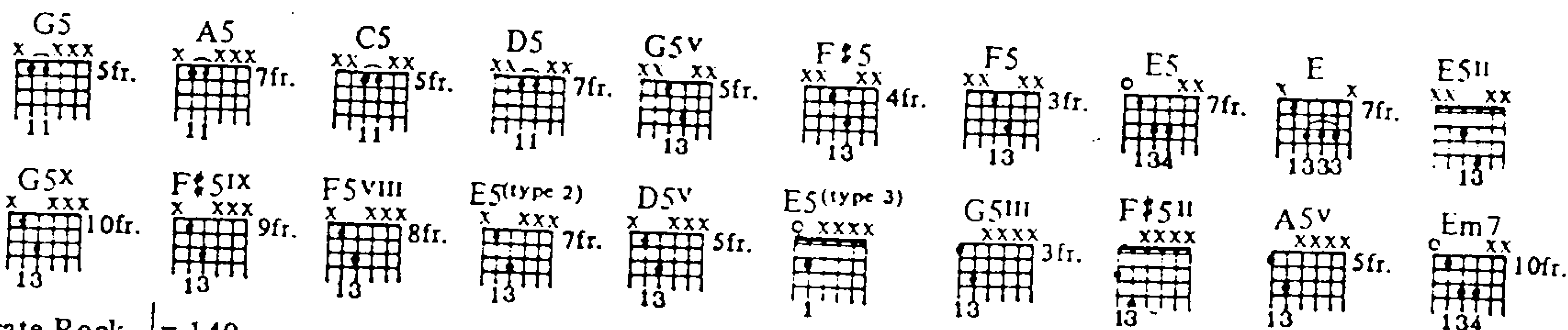


#### Additional Lyrics

2. Blood feeds the war machine  
As it eats a way across the land.  
We don't need to feel the sorrow.  
No remorse is the one command. (To Pre-chorus)
3. Only the strong survive.  
No will to save the weaker race.  
We're ready to kill all comers.  
Like a loaded gun right at your face. (To Pre-chorus)

# SEEK & DESTROY

Words and Music by James Hetfield  
and Lars Ulrich



Moderate Rock ♩ = 140

Intro Gtrs. I&II N.C. Riff A

*mf* P.M.-----4 H P.M. P.M.-----4 P.M. Play 8 times (end Riff A) N.C. Riff B

*sl.*

(Gtr. II out) N.C.(E5) G5 A5 G5 A5 N.C.(E5) (end Rhy. Fig. 1) N.C.(E5) G5 A5 G5 A5 N.C.(E5) Double w/Gtr. II-----7 Gtrs. I&II

Gtr. I Rhy. Fig. 1 P.M.-----4 P.M.-----4 P.M.-----4

w/Rhy. Fig. 1 (Gtrs. I & II) G5 A5 G5 A5 N.C.(E5) w/Rhy. Fig. 1 N.C.(E5) G5 A5 G5 A5 N.C.(E5) Play 4 times

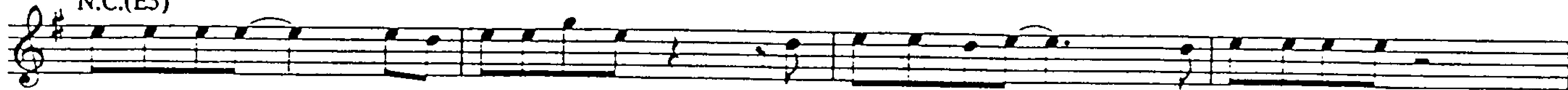
Al - right. (1st time only)

N.C.(E5) Riff C Play 4 times (end Riff C)

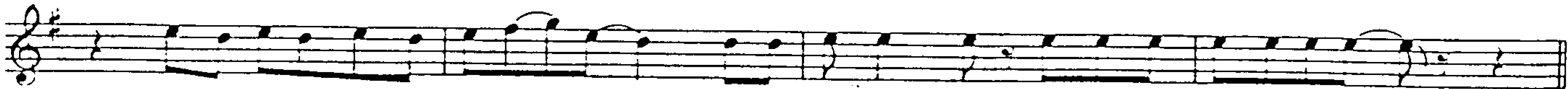
1st, 2nd, 3rd Verses

w/Riff C (4 times)

N.C.(E5)



1. Scan-ning the scene\_ in the cit - y to - night. We're look - ing for you\_ to start up a fight.  
2.3. See additional lyrics



There's an e - vil feel - ing in our\_ brains\_ but it's noth - ing new. You know it drives us in - sane.\_

Pre-chorus

(end Rhy. Fig. 2)

w/Rhy. Fig. 2 (2 times)

Rhy.  
Fig. 2

C5

5 open

A

C5 D5 C5

5 open

A

C5

D5

C5

5 open

A

C5

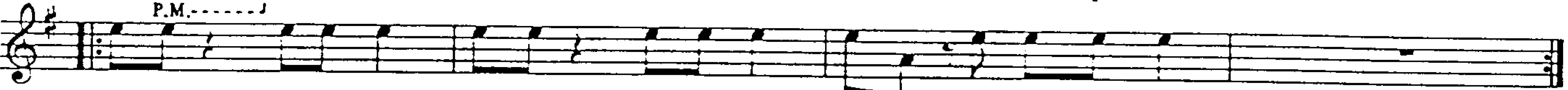
D5

C5

1.

w/Fill 1

N.C.



Run-ning. On our way. Hid - ing. You will pay. Dy - ing one thou - sand deaths.

2.

w/Riff B (2 times)

N.C.



Chorus

Rhy.  
Fig. 3

F#5

F5

3

Search - ing. Seek and de -

1.  
6 open

E

(end Rhy. Fig. 3)

2.

w/Rhy. Fig. 3 (last 2 bars only)

6 open

E



stroy.

stroy.

3.

w/Rhy. Fig. 3 (last 2 bars only)

6 open

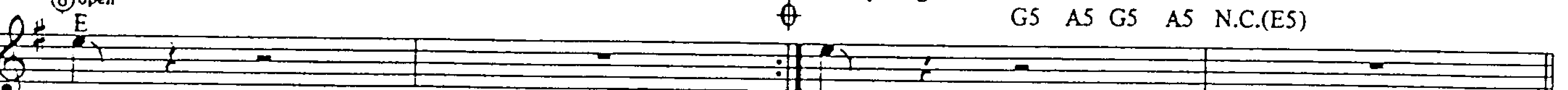
E

2nd time to Coda I;  
3rd time to Coda II

4.

w/Rhy. Fig. 1

G5 A5 G5 A5 N.C.(E5)



stroy.

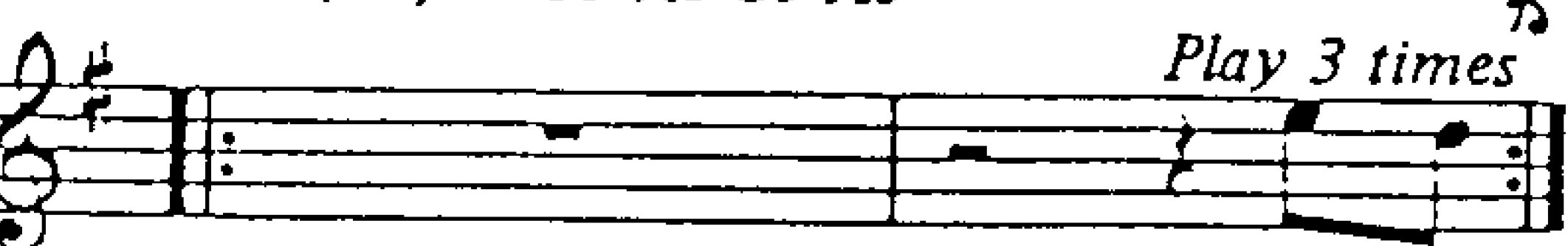
stroy.

w/Rhy. Fig. 1

N.C.(E5) G5 A5 G5 A5

D.S. al Coda I

Play 3 times



Coda I

w/Rhy. Fig. 3(1st 2 bars only)

G5

F#5

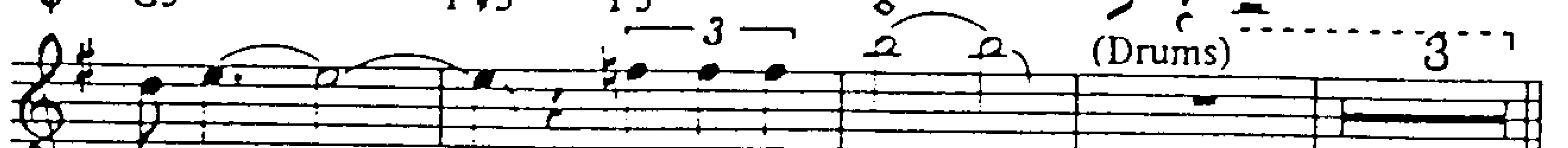
F5

E5

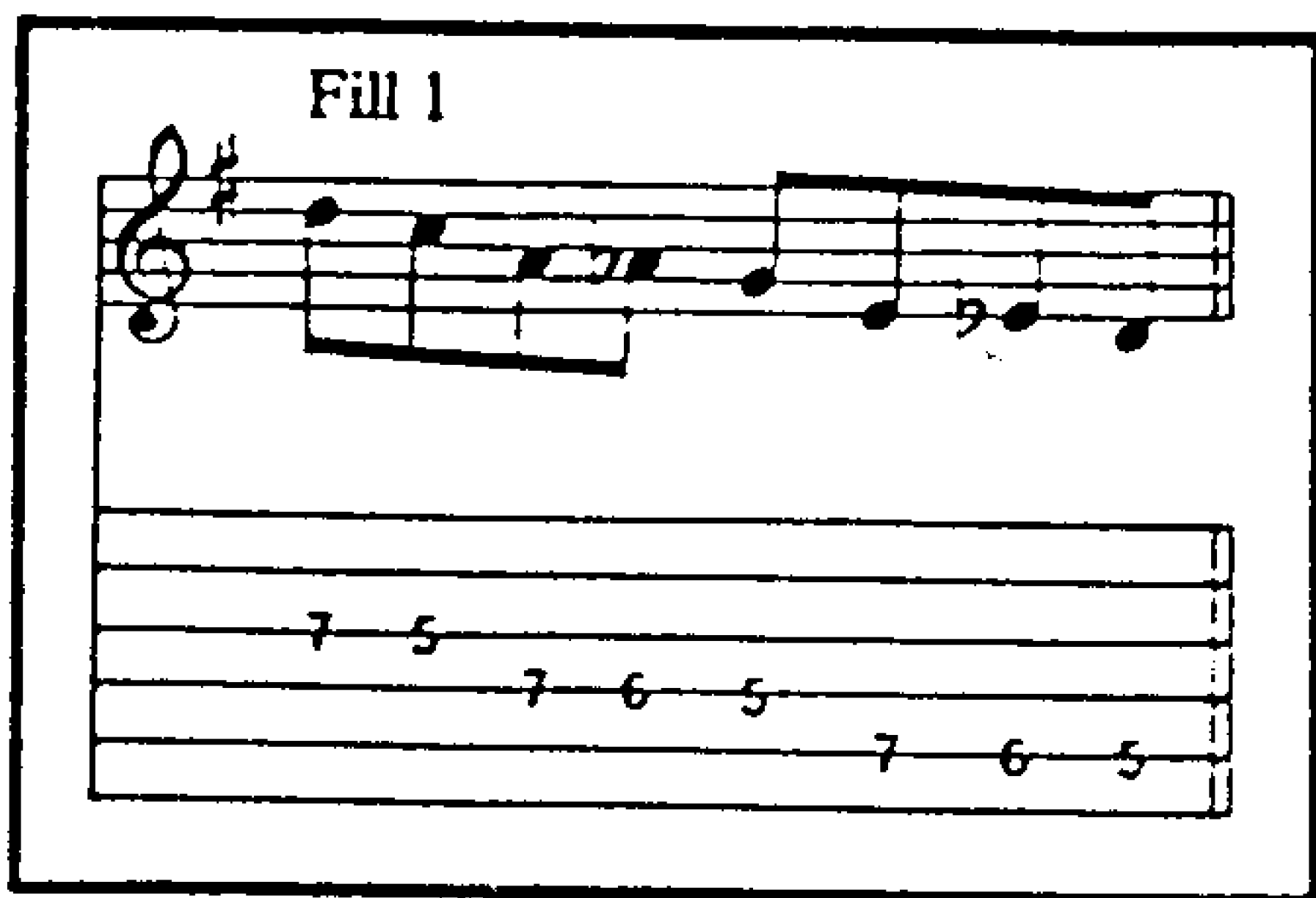
Faster = 208

E

(Drums)



(3rd time:) 2. There is Search - ing. Seek and de - stroy.\_





G5 N.C.(E5) ,

**F#5 N.C.(E5)**

The musical score consists of two parts: a melody on a single staff and a bass line on three staves.

**Melody Staff:**

- Starts with a treble clef and a key signature of one sharp (F#).
- The melody begins with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G13

w/Rhy. Fig. 4 (1st 3 bars only)

G5 N.C.(E5)

P.M.-----

P

The musical score consists of a melody line and a fretboard diagram. The melody line is in treble clef, starting with a pickup measure and followed by three measures of music. The fretboard diagram shows the first three bars of the fretboard, with fret numbers indicated for each note.

The melody line is written in treble clef. The first measure is a pickup measure with a half note G5 (fret 12) and a quarter note E5 (fret 10). The second measure is a half note G5 (fret 12) and a quarter note E5 (fret 10). The third measure is a half note G5 (fret 12) and a quarter note E5 (fret 10). The fourth measure is a half note G5 (fret 12) and a quarter note E5 (fret 10). The fifth measure is a half note G5 (fret 12) and a quarter note E5 (fret 10). The sixth measure is a half note G5 (fret 12) and a quarter note E5 (fret 10). The seventh measure is a half note G5 (fret 12) and a quarter note E5 (fret 10). The eighth measure is a half note G5 (fret 12) and a quarter note E5 (fret 10). The ninth measure is a half note G5 (fret 12) and a quarter note E5 (fret 10). The tenth measure is a half note G5 (fret 12) and a quarter note E5 (fret 10). The eleventh measure is a half note G5 (fret 12) and a quarter note E5 (fret 10). The twelfth measure is a half note G5 (fret 12) and a quarter note E5 (fret 10). The thirteenth measure is a half note G5 (fret 12) and a quarter note E5 (fret 10). The fourteenth measure is a half note G5 (fret 12) and a quarter note E5 (fret 10). The fifteenth measure is a half note G5 (fret 12) and a quarter note E5 (fret 10). The sixteenth measure is a half note G5 (fret 12) and a quarter note E5 (fret 10). The seventeenth measure is a half note G5 (fret 12) and a quarter note E5 (fret 10). The eighteenth measure is a half note G5 (fret 12) and a quarter note E5 (fret 10). The nineteenth measure is a half note G5 (fret 12) and a quarter note E5 (fret 10). The twentieth measure is a half note G5 (fret 12) and a quarter note E5 (fret 10).

The fretboard diagram shows the first three bars of the fretboard. The first bar has fret numbers 14, 12, 14, 12, 14, 12, 15, 15. The second bar has fret numbers 14, 12, 14, 12, 14, 12, 14, 14. The third bar has fret numbers 14, 12, 14, 12, 15, 12, 15, 15.

Rhy. Fig. 4  
N.C.(E5)

G5 N.C.(E5)

F#5 N.C.(E5)

P.M. P.M.--4 P.M. P.M.--4 P.M.---4 P.M. P.M.---4 P.M.---4 P.M.-----4

5 7 7 7 0 5 5 7 7 0 4 4 7 6 7 3 2 0 3 0

H 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

sl.

N.C.(A5)

C5 N.C.(A5)

B5 N.C.(A5)

[illegible]

Guitar solo  
w/Rhy. Fig. 3 (3 times)

G3  
Gtr. III

N.C.

*Play 4 times*

F15

F5

N.C. *Play 4 times* G5 Gtr. III F#5 F5 *sl.*

P.M. -----

3 2 0 3 2 0 3 0

12 15 12 *sl.*

N.C.(E5)

Full

G5

The musical score for 'N.C. (E5)' consists of two staves. The top staff is in treble clef and contains a melody with notes beamed in groups of six, each marked with a 'P' (pizzicato). The melody ends with a 'Full' (full) note, a 'G5' (G5) note, and a 'sl.' (slide) mark. The bottom staff is in bass clef and contains a bass line with notes beamed in groups of six, each marked with a 'P'. The bass line ends with a 'Full' (full) note, a 'sl.' (slide) mark, and a '(15)' (15) mark.

F:5

F5

N.C.(E5)

Full

G5

F#5

F5

N.C.(E5)

8 va- -  
Full

Full

1/2

Rhy. Fill 1

Rhy. Fill 1

P.M. --- 4 P.M. --- 4 P.M.

5 0 0 7 0 0 7 0

F#5 N.C.(E5) Gtr. N.C. III steady gliss. Gtrs. I&II

Tempo I w/Riff A N.C. Play 8 times w/Riff B N.C. w/Rhy.Fig. 1 N.C.(E5) G5 A5 G5 A5 N.C.(E5) D.S. al Coda. Play 4 times

Tempo I w/Riff A N.C. Play 8 times w/Riff B N.C. w/Rhy.Fig. 1 N.C.(E5) G5 A5 G5 A5 N.C.(E5) D.S. al Coda. Play 4 times

Coda II

Search-ing Seek and de - stroy, ha ha ha ha. Substitute Rhy. Fill 2 (last time only) Play 4 time

F#5IX E F#5 F5VII E F5VII E5(type 3)E G5X F#5IX E F#5IX D5V E D5V E5(type 3)E G5X

Substitute Rhy. Fill 3 (last time only) Play 8 times

Substitute Rhy. Fill 3 (last time only) Play 8 times

W/Riff B N.C. Play 3 times

Rhy. Fill 2  
E5

Rhy. Fill 3  
F#5 N.C.(E5) A5 G5 N.C.(E5)

#### Additional Lyrics

- There is no escape and that's for sure.  
This is the end we won't take anymore.  
Say goodbye to the world you live in.  
You've always been taking, but now you're giving. (To Pre-chorus)
- Our brains are on fire with the feeling to kill.  
And it won't go away until our dreams are fulfilled,  
There is only one thing on our minds.  
Don't try running away 'cause you're the one we will find. (To Pre-chorus)



# METAL MILITIA

Words and Music by James Hetfield,  
Lars Ulrich and Dave Mustaine

Bb5 6fr.
 A5 5fr.
 G5 3fr.
 D5 5fr.
 C5 3fr.
 B5 5fr.
 A5 (type 2) 5fr.
 Eb5 6fr.
 E5 7fr.
 F5 8fr.
 Eb5 (type 2) 6fr.

Bb5 (type 2) 6fr.
 F5 (type 2) 8fr.
 F5 (type 3) 8fr.
 B5 (type 2) 5fr.
 F#5 6fr.
 C#5 3fr.
 D#5 5fr.
 A#5 7fr.
 C5 (type 2) 3fr.
 G#5 4fr.
 G5 3fr.
 C#5 (type 2) 3fr.


Fast Rock ♭ = 168

[illegible]

w/Rhy. Fig. 1 (Gtrs. I & II) (4 times) (4th time 1st 3 bars only)

N.C.(E5)                      G5 A5 N.C.(E5)                      Bb5 A5 N.C.(E5)                      G5 A5 N.C.(E5)                      Bb5 A5 G5

1.2.3.



4. ⑥ open

E

P.M.

Bb5 A5 G5

Bb5 A5 G5

Gtr. I A5

dim.

Gtr. II

sl.

7 5

12

sl.

N.C.  
(Gtr. I out)  
Gtr. II Rhy. Fig. 2

Play 3 times

E♭5 B♭5 C5 G5 A5 B♭5  
(end Rhy. Fig. 2)

Gtr. A5  
Gtr. II

Play 3 times

E♭5 B♭5 C5 G5 A5 B♭5

P.M. P.M. P.M. P.M.

P.M.---4 P.M. P.M. P.M. P.M.

P.M.---4

sl.

7 5 2 + 0

8 3 5 6 7 8

sl.

7 5 2 + 0

8 3 5 6 7 8

sl.

8 3 5 6 7 8

9 5 6

w/Rhy. Fig. 2 (Gtrs. I & II)  
N.C.

E♭5 B♭5 C5 G5 A5 B♭5

1st, 2nd, 3rd Verses  
w/Rhy. Fig. 2 (4 times)  
N.C.

E♭5 B♭5 C5 G5 A5 B♭5

1. Thun-der and light-ning. The gods take re-venge. Sense-less de-estruc-tion.  
2. See additional lyrics

N.C.

E♭5 B♭5 C5 G5 A5 B♭5

Vic-tims of fu-ry are cow-ard-ly now. Run-ning for safe-ty.

N.C.

E♭5 B♭5 C5 G5 A5 B♭5

Stab-bing the har-lot to pay for her sins. Leav-ing the vir-gin.

N.C.

E♭5 B♭5 C5 G5 A5 B♭5

Su-i-cide run-ning as if it were free. Rip-ping and tear-ing.

Pre-chorus  
D5 C5 B5 A5 (type 2) D5 C5 B5 C5

Oh! Through the mist and the mad-ness. We're try-ing to get the mes-sage to

Chorus  
⑤open A C5 D5 ⑤open A E♭5 D5 ⑤open A C5 D5 ⑤open A E♭5 D5 C5

you. Met-al mi-

w/Rhy. Fig. 3 (3 times) (3rd time 1st 3 bars only)

⑤open A C5 D5 ⑤open A E♭5 D5 A C5 D5 ⑤open A E♭5 D5 C5

li-tia! Met-al mi-

3.  
 Rhy. Fig. 4  $\textcircled{5}$  open A  $\text{E}\flat 5$   $\text{D} 5$   $\text{C} 5$   $\text{E}\flat 5$   $\text{D} 5$   $\text{C} 5$   $\text{D} 5$  *D.S. al Coda I*  
 P.M. (end Rhy. Fig. 4)

Coda I  $\textcircled{5}$  open A  $\text{E}\flat 5$   $\text{D} 5$   $\text{C} 5$   $\text{E}\flat 5$   $\text{D} 5$   $\text{C} 5$   $\text{D} 5$   
 w/Rhy. Fig. 4  
 Met - al mi - li - tia. Ow!

Guitar solo  
 (Gtrs. I&II out)  
 Gtr. III  
 Rhy. Fig. 5 (Gtrs. I&II)  $\textcircled{5}$  2fr. B  $\text{D} 5$   $\text{E} 5$   $\textcircled{5}$  2fr. B  $\text{F} 5$   $\text{E} 5$   
 P.M.  $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$  P P P P

(end Rhy. Fig. 5) w/Rhy. Fig. 5 (2 times)  
 $\textcircled{5}$  2fr. B  $\text{D} 5$   $\text{E} 5$   $\textcircled{5}$  2fr. B  $\text{F} 5$   $\text{E} 5$   $\text{D} 5$   $\text{D} 5$   $\text{E} 5$   
 P.M. P P sl. P.M. sl. P  
 p p sl. p  
 Full P P F5 E5 P Full P Full F5 E5 D5  
 P Full P P P P P Full Full Full Full sl. sl.  
 P Full P P P P P Full Full Full Full sl. sl.  
 5

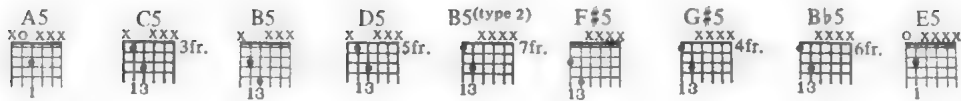
$\textcircled{5}$  2fr. B  $\text{D} 5$   $\text{E} 5$   $\textcircled{5}$  2fr. B  $\text{F} 5$   $\text{E} 5$   $\textcircled{5}$  2fr. B  $\text{D} 5$   $\text{E} 5$   
 8va Full Full Full  $1\frac{1}{2}$   
 Full Full Full  $1\frac{1}{2}$   
 5 15 14 14 15 17 16 17 19 17 19 20 19 22 22 22





# BLITZKRIEG

Words and Music by Ian Jones,  
Brian Smith and James Siroto



Fast Rock ♩ = 192

Intro

D5 Gtrs. I & II ----- E5 Gtr. I

Rhy. Fig. 1

D5 E5

D5 E5

B5 C5

A5

D5 (end Rhy. Fig. 1)

f

sl.

P.M. --- 4

P.M.

P.M. --- 4

P.M.

P.M. --- 4

P.M.

P.M. --- 4

P.M.

1.-4.

5. (6) open E

12fr. E

sl.

P.M. --- 4

w/Rhy. Fig. 1 (Gtrs. I & II) (5 times) (last time 1st 3 bars only)

D5 E5

D5 E5

D5 E5

B5 C5

A5

D5

N.C.(E5)

Play 3 times

N.C.(E5)

C5 B5

P.M. --- 4

sl.

P.M. --- 4

sl.

sl.

1st, 2nd Verses

N.C.(E5)

C5 B5

1. Let us have peace, let us have life. Let us es - cape the cru - el night.

2. Save us from fate, save us from hate. Save our - selves be - fore it's too late.

Rhy. Fig. 2

(end Rhy. Fig. 2)

P.M. --- 4

sl.

P.M. --- 4

sl.

sl.

sl.

w/Rhy. Fig. 2  
N.C.(E5)

C5 B5

Let us have time, let the sun shine. Let us be - ware the dead - ly sign.  
Come to our need, hear our plea. Save our - selves be - fore the earth bleeds.

Rhy. Fig. 3  
A5

C5 B5 C5  
sl.

⑤3fr.

C

P.M.-----J

B5 C5 B5  
sl.

A5

C5 B5 C5  
sl.

⑤3fr.

C

P.M.-----J

B5 C5 D5  
sl.

(end Rhy. Fig. 3)

The day is com - ing.  
The day is dawn - ing.

Ar - ma - ged - don's near...  
The time is near...

w/Rhy. Fig. 3  
A5

C5 B5 C5

⑤3fr.

C

B5 C5 B5

A5

C5 B5 C5

⑤3fr.

C

B5 C5 D5

In - fer - no com - ing.  
Al - i - ens com - ing.

Can we sur - vive the blitz -

Chorus

w/Rhy. Fig. 1 (3 times)

E5

D5 E5

D5 E5

B5

C5

A5

D5

krieg? \_\_\_\_\_

E5

D5 E5

D5 E5

B5

C5

A5

2nd time to Coda

D5

(Sing 1st time only:) The blitz - krieg. \_\_\_\_\_

(Sing 2nd time only:) Ha ha.

E5

D5 E5

D5 E5

B5

C5

A5

D5

w/Rhy. Fig. 1 (1st 3 bars only)

E5

D5 E5

B5

C5

A5

⑥(open)

E

D.S. al Coda

B5(type 2)

sl.

The blitz - krieg. \_\_\_\_\_

Guitar solo

F#5

(end Rhy. Fig. 4)

Coda

Rhy. Fig. 4

P.M.-----J

Gtr. III

w/Rhy. Fig. 4 (7 times)

Guitar solo notation with fret numbers and rhythmic markings.



Full Full Full H P 3 3 P P

2 2 4 2 5 2 4 2 5 9 2 4 2 3 2 9 2 2 4 2 P

Rhy. Fig. 5 G#5 P.M. (end Rhy. Fig. 5) w/Rhy. Fig. 5 (7 times)

P 3 3 3 3 P 3 3 3 3 P P

7 7 7 4 7 4 6 6 4 6 6 4 6 4 P

3 3 P sl. H P sl. sl.

7 7 7 4 7 4 6 6 6 6 7 7 7 9 9 9 7 7 7 9 P H P

Full P H Full sl.

sl. \* P H Full sl.

9 9 9 9 11 11 11 11 13 13 13 13 11 11 13 13 13 13 14 14 14 14 16 16 16 16 14 14 16 16 16 16 19 16 16

\*Two gtrs. arr. for one (this bar only).

Rhy. Fig. 6 Bb5 P.M. (end Rhy. Fig. 6) w/Rhy. Fig. 6 (6 times)

Full P sweep pick

6 6 4 6 4 5 (5) 6 8 6 8 6 7 (7) 8 8 6 8 6 8 (8) 9 6 8 6 8 14 13

\*Two gtrs. arr. for one (next 2 bars only).

The image shows a musical score for the song "The Wind" by The Beatles. It features two staves: a guitar staff (top) and a bass staff (bottom). The guitar staff includes a key signature of one sharp (F#) and a 3/4 time signature. The bass staff is in common time (4/4). The guitar part includes a steady gliss. (glissando) and a pick slide. The bass part includes a steady gliss. (glissando) and a pick slide. The score is in 3/4 time and includes a key signature of one sharp (F#). The guitar part includes a steady gliss. (glissando) and a pick slide. The bass part includes a steady gliss. (glissando) and a pick slide. The score is in 3/4 time and includes a key signature of one sharp (F#).

\*Hit harmonic while continuing to raise bar.

[illegible]

Gtr. IV

The musical score for guitar IV consists of a single staff in treble clef with a key signature of one sharp (F#). The notation includes a repeat sign at the beginning, followed by eighth and sixteenth notes, and rests. Below the staff, a series of numbers (7, 10, 7, 10, 7, 10, 7, 10, 12, 12, 10, 7, 10) are aligned with the measures, likely indicating fret positions or specific techniques. The staff ends with a double bar line.

\*Two gtrs. arr. for one.

N.C.(E5)

Free time  
E5

•While damping strings w/L.H., tap w/edge of pick at frets indicated.



Words and Music by Brian Tatler  
and Sean Lindon Harris

N.C.

Free time  
(Gtr. II out)  
Gtr. I

The musical score consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody begins with a whole note chord, followed by a series of eighth and quarter notes. The fretboard diagram below the staff shows the corresponding fret numbers for each note: 2, 1, 3, 2, 4, 3, 6, 5, 6, 8, 10, 10, 12. The diagram is divided into measures by vertical lines. The first measure contains frets 2, 1, and 3. The second measure contains frets 2, 4, and 3. The third measure contains frets 6, 5, and 6. The fourth measure contains frets 8 and 10. The fifth measure contains frets 10 and 12. The sixth measure contains a wavy line, indicating a slide or a continuous fretting motion.

Rhy. Fill 1 (Gtr. II)



5 5 5 5  
3 3 3 3

N.C.

Free time

Gtr. (Two gtrs.)  
II  
Gtr. I

Harm. --

dim.

Harm. --

7

Harm.

Harm. (Gtr. I out)

let ring

let ring

Harm.

(7)

(7)

(7)

N.C.(E5)

N.C.(E5) G5 A5 Bb5 A5

(8th time:) 1. My

Rhy. Fig. 1 (Gtrs. I & II) (end Rhy. Fig. 1)

P.M. P.M. P.M.

6 6 6 6 5 3 6 6 7 5 6 6 6 8 6 7 5

N.C.(E5)

Thank - less lit - tle bitch  
Re - venge now I sought

tears I cried. Take her down now,  
break with my bread. Tak - in' no chan - ces,

don't want to see her face. All  
you come with me.

blis - tered split and burnt, can't hide my dis - grace.  
I'll split you to the bone, help you set you free. (end Rhy. Fig. 2)

Pre-chorus  
Rhy. Fig. 2 P.M. Twen - ty - sev - en, ev' - ry one was nice.

w/Rhy. Fig. 2 (3 times)  
Got - ta see 'em, make 'em pay their price. See their bod - ies out on  
the ice. Take my time.

Chorus I  
w/Rhy. Fig. 1 (5 times)  
N.C.(E5) G5 A5 Bb5 A5 N.C.(E5) G5 A5 Bb5 A5  
Am I e - vil? Yes, I am.

1. N.C.(E5) G5 A5 Bb5 A5 N.C.(E5) G5 A5 Bb5 A5 N.C.(E5) G5 A5  
Am I e - vil? I am man. Yes, I am.

2. Bb5 A5 N.C.(E5) G5 A5 Bb5 A5 Bb5 A5  
2. As I Yes, I am.

w/Rhy. Fig. 1 (end Rhy. Fig. 3) N.C.(E5) G5 A5 Bb5 A5 w/Rhy. Fig. 3 E5(type 2) D5 C5  
Oh! Gtr. II substitute Rhy. Fill 1 (2nd & 3rd times only) Play 3 times

Gtr. III w/Rhy. Fig. 3  
E5 (type 2) D5 C5 (C5) (Gtr. III out)

Faster ♩ = 192 (♩ = ♩<sup>3</sup>)  
A5 Rhy. Fig. 4 (Gtrs. I&II) G5 D5 A5 C5 G5

A5 G5 D5 A5 C5 (end Rhy. Fig. 4)

Bridge  
Rhy. Fig. 5 (8) open E D5 (8) open E D5 (end Rhy. Fig. 5)

1. On with the ac - tion now, I'll strip your pride.

w/Rhy. Fig. 5 (3 times) (8) open E D5 (8) open E D5

I'll spread your blood a - round, I'll see you ride.

(8) open E D5 (8) open E D5

Your face is scarred with steel, wounds deep and neat.

(8) open E D5 (8) open E D5

Like a dou - ble doz - en be - fore ya, smells so sweet.



Chorus II  
w/Rhy. Fig. 4 (1st 7 bars only)  
A5

G5 D5 A5 C5 G5 A5

Am I e - vil? Yes, I am. Am I e -

Guitar solo (end Rhy. Fig. 6) w/Rhy. Fig. 6 (11 times)

vil? I am man. Go!

A5 A C5 G5 E5 (type 2) G5 A5<sup>v</sup>

P.M.-----J

Rhy. Fig. 6

B5 B ⑤2fr. B5 B ⑤2fr. B5 B ⑤2fr. B5 B ⑤2fr. B5 B ⑤2fr. B5 B ⑤2fr. B5 B ⑤2fr.

P.M.-----J Full P Full H P H P

Gtr. III

Full 7 10 7 10 10 8 11 12 11 12 11 11 12 14 11 12 11 12 11

B5 B ⑤2fr. B5 B ⑤2fr. B5 B ⑤2fr. B5 B ⑤2fr. B5 B ⑤2fr. B5 B ⑤2fr. B5 B ⑤2fr. B5 B ⑤2fr.

sl. sl. P P P P Full P H P

10 (10) 7 10 9 7 10 7 10 7 7 10 7 7 9 7 9 7 7 7 9 10 7 9 7 9 7 7 7 9

B5 B ⑤2fr. B5 B ⑤2fr. B5 B ⑤2fr. B5 B ⑤2fr. B5 B ⑤2fr. B5 B ⑤2fr. B5 B ⑤2fr. B5 B ⑤2fr.

1/2 Full P H P Full P H P Full P H P sl.

9 7 (7) 9 7 9 10 7 9 7 9 7 7 7 9 10 7 9 7 9 7 7 7 9 10 7 9 7 9 7 7 7 9

⑤2fr. B5 B ⑤2fr. B5 B ⑤2fr. B5 B ⑤2fr. B5 B ⑤2fr. B5 B ⑤2fr. B5 B ⑤2fr.

⑤ open (end Rhy. Fig. 7) w/Rhy. Fig. 7 (3 times)

Rhy. Fig. 7 P.M.-----J loco

Full P P P P P P P P

19 20 22 22 15 12 14 12 12 15 12 14 12 12 15 12 14 12 12 15 14 12 12 15



The musical score for "The Wind" by John Williams is presented in two systems. The piano part is written in G major (one sharp) and 2/4 time. The melody consists of eighth notes and triplets, with a steady glissando in the second system. The tuba part provides a harmonic accompaniment with chords and a steady glissando. The score is divided into two systems, with the second system continuing the piano melody and the tuba accompaniment.

(8) open  
 E

The musical score is for the section 'D.S. al Coda'. It consists of two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). The bottom staff is in bass clef. The music features various performance instructions and fingering. Above the top staff, there are several 'B5' and 'B' notes with a circled '5' and '2fr.' above them, indicating a two-finger shift. The bottom staff has fingering numbers like 9, 7, 10, 9, 7, 10, 8, 10, 8, and 7. Performance instructions include 'P' (piano), 'sl.' (sustained), 'Full', 'trem. bar' (tremolo bar), and '1' (first finger). The section ends with a Coda symbol and the instruction 'D.S. al Coda'.

\*Sustain D (③ 7 fr.) 1  
bar into D.S.

Coda

Am I e - vil? Yes, I fuck-in' am.

Am I e - vil? I am man,

yeah! (sing 1st time only)

Gtrs. I & II

P.M.

9 7 7 7 5 5 0 7 7 5 5 0 5 7 5 7 5 7

E5 D5 A5

rit.

Slower ♩ = 160  
w/Rhy. Fig. 1  
N.C.(E5)

G5 A5 Bb5

Play 6 times

N.C. \*pick scrapes

G5 E5

\*Gtr. II only (Gtr. I tacet)

## Additional Lyrics

2. I'll make my residence, I'll watch your fire.  
You can come with me, sweet desire.  
My face is long forgot, my face not my own.  
Sweet and timely whore, take me home. (To Chorus II)
3. My soul is longing for, await my heir,  
Sent to avenge my mother, sleep myself.  
My face is long forgot, my face not my own.  
Sweet and timely whore, take me home. (To Chorus II)